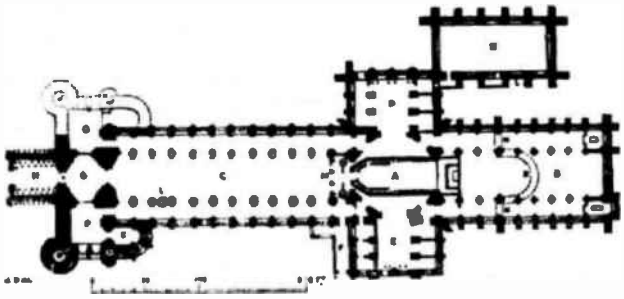
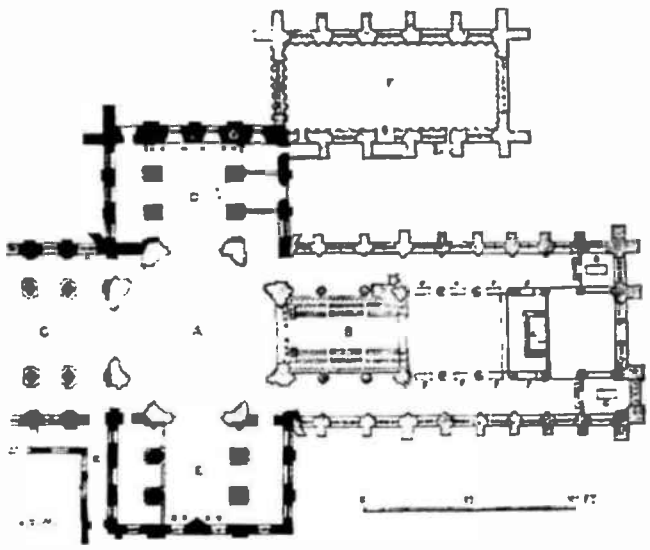
ELY CATHEDRAL.



GENERAL PLAN.

REFERENCES.

A The Octagon, with the arrangement of Choir, previous to 1769.
B Space commonly known as the "Presbytery."
C Nave.
D North Transept.
E South Transept.
F Part of Cloisters (ruined).
G Western Tower.
H West Porch or Galilee.
I St. Catherine's Chapel.
K The Lady Chapel—sometimes erroneously described as the Chapter-room.
L Font.
M Rood-screen.
N N N Foundations of original Norman wall.
O Foundations of North-western Transept.
P South-western Transept.



CHOIR AND TRANSEPTS, SHOWING NEW ARRANGEMENTS.

REFERENCES.

The black tint represents the Norman work of Abbots Simeon and Richard, 1081—1093.
The lined tint represents Bishop Northwold's work, 1229—1254.
The dotted tint represents the work of Bishops Hotham, Montacute, and Lisle, 1316—1361.

A The Octagon.
B Choir, as now being carried out.
C Nave.
D North Transept.
E South Transept.
F Lady Chapel, or Chapter-room.
a Altar, as now proposed.
b Bishop Alcock's Chapel and Tomb.
c Bishop West's Chapel and Tomb.
d Organ, and Staircase to ditto.
e Part of Cloisters (ruined).
F F F Tombs.

NEW CHOIR SCREEN, ELY CATHEDRAL.

THE choir of Ely Cathedral, till the middle of the last century, extended across the great central octagon and one bay (or, including the screen, two bays) into the nave, while the altar was one bay only to the east of the octagon;—all the eastern parts (known as the presbytery) being unoccupied, except by monuments, though formerly used as the place for shrines.

In the seventeenth century, under the influence of Bishop Mawson, the choir was removed to the extreme east end, thus going into the other extreme; and, instead of two bays of the western arm being taken into the choir, three of the eastern arm were thrown into the nave.

The arrangement now in progress takes an intermediate line, and the screen is placed in the eastern arch of the octagon. One great object of the present work is to do away with the solid screen between the nave and choir, substituting an open one; so that persons will be able to attend the service, if they please, while in the octagon, and a view will be obtained of the interior of the choir from the nave—thus doing away with the anomaly of three-fourths of a cathedral being cut off, and rendered so much useless space.

The principal difficulty of such an arrangement arises from the usual cathedral arrangement of returned stalls, which, especially if they have canopies, obstruct the view, and render the arrangement nugatory.

One of the few precedents which suggest any mode of getting over this, is Henry VII.'s chapel, where it is met by having only one return stall on each side, which long custom has rendered almost the necessary position for the two principal authorities, thus leaving a large space between, which may be of open work. This arrangement has been followed at Ely. The other stalls are necessarily limited to the three bays built by Bishop Hotham, as beyond them there is a pier of considerable projection intercepting their further extension. The space beyond this, hitherto bearing the name of Presbytery, though but the name, will now become so more really, as, during ordinations, visitations, and on other great occasions, it would (with any supernumerary stalls) be devoted to the clergy of the diocese. It is flanked on either side by the noble monuments of various ancient bishops, &c.

The altar will not be placed at the extreme east end, but, according to the almost invariable English cathedral arrangement, against a rich screen somewhat in advance, thus bringing it forward within a reasonable practical range.

The accompanying plans, for the use of which we are indebted to the Editor of the "Architectural Quarterly Review," show the previous arrangement and the changes proposed to be made.

The new screen—of which we give a view—is of rich open wood work, the lower portions filled in with brass work. The gates are of brass.* The bishop's and dean's stalls have very lofty canopies after the type of those at Amiens, though not resembling them in design. It should be mentioned, that the two official stalls are in most cathedrals occupied by the dean and sub-dean, but that there exists a local peculiarity. In the early days of the abbacy, they were, as was usual, occupied by the abbot and prior, but in 1109, the abbot was created bishop, and the abbey remained ever after without an abbot, the bishop taking his stall, while at the dissolution the bishop retained his place, and the prior was converted into a dean.

The ancient stalls, designed probably by Alan de Walsingham, are restored, and occupy the sides of the choir: in front of them are ranged subsellæ, of similar design.

The canopies of the ancient stalls are of two divisions in their height, the upper one being a series of wide, shallow niches, with rich canopies: these it is hoped to fill with sculptured groups. The stall ends generally are of very rich design, composed somewhat after the spirit of those at Cologne, though more lofty and light, and of course much less rich. The upper range will have under the canopies a series of statuettes, of the principal among the ancient benefactors of the church, and for finials they are crowned with figures of kneeling angels, with musical instruments: the fronts are generally of open work, so as to allow a view of the miserere seats behind.

The organ is placed in a position differing from that of any other in England, though not unfrequent abroad, being suspended, as it were, from the triforium. It will be decorated in some degree with diapering and gold. The parts seen are chiefly the great organ and choir organ, but most of the more cumbersome parts, the growth of modern improvements, are placed behind in the triforium gallery.

The organ is by Mr. Hill. The case by Mr. Rattee.

The pavement will be a mixture of black and veined marble and tile tesseræ, the latter by Mr. Minton.

The woodwork of the screen has been executed in an admirable manner by Mr. Rattee.

The whole is being executed under the direction of Mr. G. G. Scott, architect.

THREATENED ADULTERATION OF CHEAP GAS.

WE find that a bugbear which we long since faced and exposed as a fallacy is again raised up to frighten the gas-consuming public into a love of dear gas; namely, that the companies will "hereafter" reduce the illuminating power of the gas supplied at 4s. in the metropolis,—that is, will virtually, and in fact, *adulterate it,—to the extent of* 37 *per cent.*, still charging 4s. for it! And it is a defender and justifier of the companies who says so! Now, whatever may be the strength of the desire, or the weakness of the scruples, of the companies hereafter (when snugly amalgamated) to adulterate the article which they at present supply in admittedly a 37 per cent. *better* state at the very price to be "hereafter" charged for stuff 37 per cent. worse, to the extending circle of their gas consumers,—we will once more point out at least one sufficient reason why they

* These we shall hereafter give at large.

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